

1958/1959  
(Score)

The Woman's College  
University of North Carolina  
Greensboro

SCHOOL OF MUSIC

1959 FESTIVAL OF THE ARTS

Program of Student Compositions

REVIEW BY WALLINGFORD RIEGGER

Recital Hall, Music Building

Saturday, March 14, 1959, 10:00 A. M.

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Program

WOMAN'S COLLEGE

SONATA FOR PIANO ..... Joyce Boone  
Allegro

Joyce Boone, *piano*

THREE SONGS FOR SOPRANO ..... Joyce Boone

At Even (Frederick Manning)

Song (Helen Dudley)

What Am I, Life? (John Masefield)

Jo Anne Weber, *soprano*

Joyce Boone, *accompanist*

GIRL'S SONG (W. B. Yeats) ..... Jo Ann Curlee

Jo Ann Curlee, *soprano*

Eleanor Early, *accompanist*

RAIN, A POEM FOR A CAPPELLA CHOIR

(Catherine Henson) ..... Carolyn Heafner

Conducted by Carolyn Heafner

DEATH OF CUCHULAIN, A NARRATIVE POEM FOR

CHORUS AND STRINGS (W. B. Yeats) ... Jo Ann Curlee

Andante Sostenuto

Conducted by Jo Ann Curlee

RICHMOND PROFESSIONAL INSTITUTE

TRIO FOR WOODWINDS ..... Anthony Arrighi, Jr.

Andante

Allegro moderato

Andante

Sue Gettys, *oboe*

Martha Jane Gilreath, *bassoon*

Brenda Aaronson, *clarinet*

GREENSBORO COLLEGE

SEVEN TIMES HAVE I DESPISED MY SOUL

(Kahlil Gibran) ..... Faye Ausley

Pat Goodwin, *contralto*

Carol Meyers, *accompanist*

A SEEKER OF SILENCES (David Davis) .. Catherine Ware

Nora Jean Kinsey, *contralto*

Pat Goodwin, *accompanist*

PRELUDE FOR PIANO ..... Faye Ausley

Charlotte Mixon, *piano*

UNIVERSITY OF NORTH CAROLINA

SOUNDPIECE FOR TRUMPET AND TWO PIANOS .. Eddie Bass

Eddie Bass, *trumpet*

Benjy Haywood, Thomas Hill, *pianos*

Review of the Compositions by Wallingford Riegger

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Chorus: Fay Batts, Bonnie Bean, Lee Bellaver, Rachel Brett, Jo Ann Curlee,\* Eleanor Early, Bettye Cates George, Anne Harrelson, Carolyn Heafner,\* Jean Penland, Shelby Rogers, Janet Stauffer, Elizabeth Sugg, Carolyn Todd, Jo Anne Weber, Reida Wilson, Frankie Wolfe.

String Ensemble: Mary Charles Earnhardt, violin; Linda Ely, violin; Sadye Anne Boyd, viola; Martha Jane Gilreath, violoncello, Ann Miller, double bass.

\*Soloist

# Death of Cuchulain

by

Jo Ann Curlee

6157

for soloists, chorus, and strings



# I

## Andante Sostenuto

Sol Solo

Sop.  
Soprano I

Sop.  
Soprano II

Al-  
to I

Al-  
to II

Vio-  
lin I

Vio-  
lin II

Viola

Violon-  
cello

Ba Bass

*p* *cresc.* *f* *decresc.* *p*

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Solo Solo

Chorus

Strings

poco a poco cresc. e rit.

*pp*

**Solo**

**Chorus**

**Strings**

**MAN** came slow-ly from the set-ting sun To his daugh-ter For-gits daugh-ter

*pp* *Cresc.* *p* *Cresc.*



Solo

Chorus

strings

musical score with lyrics: E-mer in her dun And found her dye-ing cloth with sub-tle

Annotations: broaden, p, cresc. with deliberation



Solo Solo

Chorus

Strings

CARE, AND SAID

I AM A-teen the

swine-herd

CARE, AND SAID

I AM A-teen the

swine-herd

Ritard

with strength  
un poco più Allegro

Solo

Chorus

Strings

Handwritten musical score for Solo, Chorus, and Strings. The score is written on a system of staves. The Solo part is on a single staff, the Chorus part is on a grand staff (two staves), and the Strings part is on a grand staff (two staves). The lyrics are: "whom you bid go dwell u-pon the sea-cliffs but". The music is in 3/4 time and features a key signature of one sharp (F#). The Solo part begins with a rest, followed by a melodic line. The Chorus part enters with a similar melodic line. The Strings part provides a harmonic accompaniment. The score is divided into three measures. The first measure contains the lyrics "whom you bid go". The second measure contains the lyrics "dwell u-pon the". The third measure contains the lyrics "sea-cliffs but". The Solo part ends with a final note. The Chorus part ends with a final note. The Strings part ends with a final note. The score is written in a clear, legible hand.



Solo Solo

Chorus Chorus

Strings

how my years of watch-ing ARE NO MORE.

how my years of watch-ing ARE NO MORE.

p Rit. e cresc.



**Solo** **Chorus** **Strings**

**[B]** *mf* Then E-mer cast the web u-pon the floor, stretched out her ARMS,

*pp* Ah - - - - - Ah - - - - -

*pp cresc.* *p decrose.*

**Solo** **Solo** **Chorus** **Chorus** **Strings** **Strings**

*pp cresc.* *ppp* **C** *a tempo*

part-ed her lips with a loud cry.

*pp cresc. rit.* *fff* *p*



Solo Chorus Strings

The musical score is divided into three main sections: Solo, Chorus, and Strings. The Solo section consists of a single staff with a treble clef and a key signature of one sharp (F#). The Chorus section consists of four staves, each with a treble clef and a key signature of one sharp. The Strings section consists of four staves, each with a bass clef and a key signature of one sharp. The score is written in 4/4 time. The Solo section begins with a whole note rest. The Chorus section begins with a whole note rest. The Strings section begins with a whole note rest. The score includes various musical notations such as notes, rests, and dynamic markings. The Solo section includes a 'decrease. p' marking. The Chorus section includes a 'decrease. p' marking. The Strings section includes a 'pp' marking and a 'decrease. p' marking.



**Solo** **Solo**

**Chorus** **Chorus**

**Strings** **Strings**

The musical score is written for three sections: Solo, Chorus, and Strings. The Solo section consists of two staves, each with a treble clef and a key signature of one flat (Bb). The Chorus section consists of four staves, each with a treble clef and a key signature of one flat (Bb). The Strings section consists of six staves, each with a treble clef and a key signature of one flat (Bb). The score is divided into five measures. The first measure shows the Solo section with a whole note rest, the Chorus section with a whole note rest, and the Strings section with a whole note rest. The second measure shows the Solo section with a whole note rest, the Chorus section with a whole note rest, and the Strings section with a whole note rest. The third measure shows the Solo section with a whole note rest, the Chorus section with a whole note rest, and the Strings section with a whole note rest. The fourth measure shows the Solo section with a whole note rest, the Chorus section with a whole note rest, and the Strings section with a whole note rest. The fifth measure shows the Solo section with a whole note rest, the Chorus section with a whole note rest, and the Strings section with a whole note rest. The score includes dynamic markings such as *crese.*, *mf*, *decrease.*, *ff*, and *mf*.

Solo

Chorus

Strings

The musical score is divided into three main sections: Solo, Chorus, and Strings. The Solo section consists of a single staff with a treble clef and a key signature of one flat. The Chorus section consists of four staves, each with a treble clef and a key signature of one flat. The Strings section consists of four staves, each with a different clef (treble, alto, tenor, and bass) and a key signature of one flat. The score is written in 4/4 time. The Solo section has five measures of whole rests. The Chorus section has five measures of whole rests. The Strings section has five measures of music. The first measure of the Strings section has the instruction 'decrease. mf'. The second measure has the instruction 'p'. The third measure has the instruction 'decrease.'. The fourth measure has the instruction 'mf > mp'. The fifth measure has the instruction 'broaden'. The score is written in a clear, legible hand.



**Solo**

**Chorus**

**Strings**

poco rit. ... **D** mf A tempo

Looking on her, A- leen, the swine-head

Ah Ah Ah Ah

cresc.

pp cresc.





**Solo** **Solo** **E**

**Chorus** **Chorus**

**Strings**

leen the swine-head wept And thus he spoke with him is one sweet

leen the swine-head wept And thus he spoke with him is one sweet

*cresc.* *p* *cresc.*



The image shows four horizontal musical staves, each consisting of five lines. They are arranged vertically and are completely blank, with no notes or markings. The staves are evenly spaced and occupy most of the page area.



*un poco piu Allegro*

**Solo** **Solo**

**Chorus** **Chorus**

**Strings**

*Ritard* *f with strength*

SEA who bade you tell these things and then she cried to

SEA who bade you tell these things and then she cried to

The musical score is written for three parts: Solo, Chorus, and Strings. The Solo part begins with a rest, followed by a melodic line. The Chorus part enters with a vocal line, accompanied by the Solo part. The Strings part provides a harmonic foundation. The score is divided into four measures. The first measure is marked 'Ritard' (Ritardando). The second measure is marked 'f with strength' (forte with strength). The lyrics 'SEA who bade you tell these things and then she cried to' are written below the vocal lines.

Solo Chorus Solo

Chorus

those A-bout to beat him And drive him from the deck and thus it

those A-bout to beat him And drive him from the deck and thus it

Strings

*p* Ritard e cresc.



Solo

Solo

Chorus

Chorus

Strings

Strings

Handwritten musical score for Solo, Chorus, and Strings sections. The Solo section is on a single staff. The Chorus section consists of four staves, with the first two labeled 'WAS.' and the last two labeled 'WAS.'. The Strings section consists of four staves, with the first two labeled '13' and the last two labeled 'ff'. The score is written in a single system with a double bar line at the end.



# II

**Moderato**

Sop. Soprano I

Sop. Soprano II

Violin I *divisi*

Violin II

Viola Viola

Violoncello

Bass Bass

*CRESC.*

*ritard*

*fff*

**[A]**

Sop. Soprano I

Sop. Soprano II

And when her son was driving the cat-tle, she came with swift feet called out. Oh, Fin-mole my son

Strings

*pp*

*CRESC.*

Sop. I  
Sop. II

It is not meet that you stay i- dling here with flocks and heads

I have long

Strings

decresc.

p

Sop. I  
Sop. II

wait-ed for those words Mother but where-fore now Mother

Strings

p

cresc.



**Sop. I**  
**Sop. II**

*ff*  
 There is a man to die to die a man to

**Strings**

*Pizz*  
*ff*  
*ARCO*  
*CRESC.*

**Sop. I**  
**Sop. II**

die you have the heaviest arm under the sky

**Strings**

*ff*  
*pp*  
*CRESC.*

Sop. I  
Sop. II

My father dwells a-mong the sea-weed bands And breaks the

Strings

*fff* *mf* *cresc.* *f*

Sop. I  
Sop. II

ridge of bat-tle with his hands Nay, Son You are more than Con-

Strings

*mf*



Sop. I  
Sop. II

chu- lain

He is the might-i-est man in ship or dun

NAY

Strings

CRESC.

Ritard

Sop. I  
Sop. II

he is old and sad, with many wars and wear-ry of the

Strings

poco a poco CRESC. E Rall.

Sop. I  
Sop. II

crash of bat-tle chas-

with sweetness  
I on-ly ask which way my jour-nev lies, for God who

Strings

*ff* *Al tempo* *crese.*

Sop. I  
Sop. II

made you bit-ter made you wise,

The Red Band King keeps ban-quet where

Strings

*mf* *f* *crese.*



Sop. I  
Sop. II

sun falls in-to the west-ern deep      go there and      dwell on the green forest Rim

Strings

decrease.      mp      CRESC.      fff

Sop. I  
Sop. II

with deliberation

But tell a- lone your name and home to him whose blade com-pels and

Strings

p      pp      f

Sop. I  
Sop. II

has a like uow from their dun.

Strings

decrease. *p* Rall. & decrease.

Sop. I  
Sop. II

Strings

*ppp*



# III

## A Allegro - Recitativo

Solo

Sop.

Soprano I

Sop.

Soprano II

Alto

Alto I

Alto

Alto II

Violin I

Violin II

Viola

String

Cello

Bass

mf

cresc.

f

decresc. mf

Solo Solo

Chorus

Strings

*poco a poco cresc.*

*ff*

*f*



Solo Solo

Chorus

Strings

decresc. mf p cresc.

**Solo** **Solo** **Chorus** **Chorus** **Strings** **Strings**

**[B]** *p* *crese.* *mf* *>* *mp*

Be-tween the lav- ish shel-ter of wood And

Be-tween the lav- ish shel-ter of wood And

*ff*



**Solo** *crese.* **ff**

**Chorus**

**Strings**

gray-tide the Red Branch mul- ti-tude feast- ed and with them cur-

gray-tide the Red Branch mul- ti-tude feast- ed and with them cur-

To be interpreted by the soloist

**Solo Solo**

**Chorus**

**Strings**

*mf*

*f*

*pp* simile

*mf*

*pp* simile

*Con sordino*

*Con sordino*

*pp* simile

chu-lain dwell

ca-chu-lain spoke

A young man strays a long the wood-y ways I

chu-lain dwell, At last spoke

Ah



Solo Solo

of-ten hear him sing-ing to and fro- I of-ten hear the sweet sound of his bow seek out

Chorus

Alh

Divisi

Strings

**Solo Solo**

**Chorus**

**Strings**

**Recitativo**

what man he is. One went and came - he bade me let all know he gives his name At sword point

Ah



**Solo**

bad me being one with a like you from one triple dux Cu-chu-lain cried I only have made and

**Chorus**

**Strings**

*CRESC.*

**Solo** Solo *f* **E** *mf* *cresc.* *f* *> mp*

Keep that vow

**Chorus** *mf* *cresc.* *f* *> mp*

At-ter shoot fight-ing in the shade he spake to the

**Strings** *f* *< ff*

At-ter shoot fight-ing in the shade he spake to the



**Solo Solo** *f* *mf* *crese.* *f* *> p*

**Chorus**

young man Is there no maid who loves you to wrap you round

young man Is there no maid who you, No white rams round

**Strings**

To be interpreted by the soloist

*mf*

Solo Solo

**F**

or do you long for the dim sleep- y found that

Chorus

Chorus

Ah

Strings

Strings

senza sordino

senza sordino

*pp*



**Solo** you come here to meet this An - cient sword. The dooms of men are in

**Chorus** Ah

**Divisi**

**Strings**

**Recitativo**

**Solo**

God's hid-den head your head seemed a-while like Awa-mah's head that I loved once

**Chorus**

**Strings**

Pizz.

Pizz.

Pizz.

Pizz.

Pizz.

Pizz.



**Solo** **[H]** *mf* *>* *pp* *mf* *cresc.*

*a - gain the fight-ing sped but now In Ca-chu-lam uke the war And through the oth-er's shield his*

**Chorus**

**Strings** *ARCO* *p* *pp*

**Solo Solo** *ff* *ff* *with feeling - rit.* *p with effort*

long blade broke and pierced him Speak be-fore your breath is done I Am Fin-mole

**Chorus**

**Strings**

*Pizz.* *ARCO* *Tremolo*

*Pizz.* *ARCO* *Tremolo*

*Pizz.* *ARCO* *Tremolo*

*Pizz.* *ARCO* *Tremolo*

*Pizz.* *ARCO* *Tremolo*

*fff* *p < f* *pppp pp p mf*

*with deliberation*



**Solo** *mf* *ff*  
mighty Cu-chu-lain's son

**Chorus**

**Strings** *f* *ff* *p* *mf* *poco a poco cresc.*

**Solo Solo**

**Chorus**

**Strings**

**I** *mf* *p* *mf* *p* *Ritard....*

Oh Fin-mole my son I put you from your pain I CAN NO

*mf* *ff-p* *Divisi*



**Solo** **Solo** **J** *ppp*  
*MORE.*

**Chorus**

**Strings**

*p-cresc. poco A poco f* *ff* *fff*

# IV

**Chant** **A** *Andante con moto e espressivo* *p* *mf* *cresc.*

**Solo** *Then Con-cha-baz the subtlest of all men Rank-ing his Do-ids 'round him*

**Soprano I**

**Soprano II**

**Alto I**

**Alto II**

**Violin I**

**Violin II**

**Viola**

**Violoncello**

**Bass**

*p* *cresc.*



[illegible]





at Chant

*cresc.* *mp* *mf* *f*

Ah

Solo

And then A-rise and slay us - Go east on him de-lu-sions that

Chorus

Ah

pp

Strings

pp poco A poco cresc. E rall.

*poco a poco cresc.*

**Chant**

**Solo**

**Chorus**

**Strings**

he might fight the waves of the sea

*ff*

*p*

*ff*

*p*



Handwritten musical score for "The Druids" by John G. Schuler. The score is for a 1911 production and includes parts for Chorus, Solo, and Strings. The lyrics are "ten by ten under a quick-en tree The Druids". The score is written on ten staves. The first staff is for the Chorus, the second for the Solo, and the third for the Strings. The lyrics are written below the Chorus staff. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked "mod. Chant". The score includes a "cresc." (crescendo) marking at the end of the first measure and a "mf" (mezzo-forte) marking at the end of the second measure.

Chant

Solo

Ah

Chorus

Strings

chaunted, hold-ing in their

hands

tall wands of

al-

der and white quick-en

chaunted, hold-ing in their

hands

tall wands of

al-

der and white quick-en

*f* ritard

*p*

with deliberation

cresc.



Chant Solo Chorus Strings

Ah

In three days' time Cu- chu- lain stood up and came to

In three days' time Cu- chu- lain stood up and came to

Ritard *f* with conviction un poco più allegro poco a poco decresce.

Hand Chant

Solo

Chorus

Chorus

Strings

WAR with waves for four days and waves flowed round bout him and he died

war with waves for four days and waves flowed round bout him and he died

*p* *Rall. e cresc.* *ff*



Chorus Chant

Solo

Chorus

Strings

**E**

*f* cresc. *ff* > *mf* *f* broaden

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Chant

Solo Solo

Chorus

Strings

*p* poco A poco cresc. *fff*



# Violin I

**I**

**Andante Sostenuto**

*p* *cresc.* *f* *decresc.* *p*

*poco a poco cresc. e rit* *f* *pp* *cresc.*

*p* *cresc.* *f* *p*

*cresc. with deliberation* *Rit* *f* *un poco più Allegro* *with strength*

*p* *ff*

**B** *pp* *cresc.* *p* *decresc.* *pp* *cresc. e rit.* *fff*

*f* *decresc.* *p*

*cresc.* *f* *cresc.* *ff* *mf* *f*

*decresc.* *mf* *p* *cresc.* *f* *mp* *cresc.*

**D** *ff* *pp* 121 131

**E** *cresc.* *p* *cresc.*

*f* *p* *cresc.* *Rit* *f* *with strength*

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Moderato  
Divisi

*p* Rit. & cresc. *ff*

*f* cresc. rit. *fff* *pp* [A]

[B] cresc. *f* decresc.

[C] *pizz.* *ff* *cresc.* *arco* *fff*

*pp* *cresc.* *fff* [D]

*mf* *cresc.* *f* *mf*

*cresc.* Ritard.

poco A poco *cresc.* & *rall.* [E] *ff*

*p* *A tempo* *cresc.* *mf* *f* *cresc.*

*decresc.* *mp* *cresc.* *fff*

*p* *pp* *f* *decresc.* *p* *rall.* *decresc.* *ppp*





**D**

*f* un poco piu Allegro  
with conviction

poco a poco decrease.

*p* Rall. e cresc. *sf*

*f* cresc. *sf* *mf* *f* broaden

*p* poco a poco cresce. *fff*



# Violin II

*Andante Sostenuto*

**I**

*p cresc. + f decresc. p poco A*

*poco cresc. e rit. f > pp cresc. p*

*cresc. f broaden p cresc. with deliberation Rit*

*f with strength in poco piu allegro p Rit. e*

**A**

*cresc. ff pp cresc. + f decresc.*

**B**

*pp cresc. e rit. fff decresc. p +*

**C** *Allegro*

*mf cresc. f f mf f*

**D**

*decresc. 2 3 mf > mp broaden e cresc. f + pp*

**E**

*cresc. p cresc. Rit f with strength p Rit. e cresc.*

*ff*

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## II

Moderato

**Moderato**

*f cresc.* *Rit.* *fff* *p* *cresc.*

**A**

*f* *decresc.* *p* *ARCO*

**B**

*cresc.* *p* *f* *ff* *cresc.*

**C**

*fff* *pp* *cresc.* *fff* *mf*

**D**

*cresc.* *f* *mf* *cresc.*

*Ritard* *poco A poco cresc. E Rall.* *ff* *p* *cresc.* *A tempo*

**E**

*mf* *f* *cresc.* *decresc.*

*mp* *cresc.* *fff* *p* *pp* *f*

*decresc.* *p* *Rall. E decresc.* *ppp*

**A** *Allagro-Recitativo* *mf* *cresc.* *f* *decresc.* *mf* *poco A poco cresc.*

*ff* *f* *decresc.* *mf* *p*

**B** **C** **D** *con sordino. Recitativo*

*cresc.* *ff* *p simile*



Senza sordino

**E** 19 **F** **G** Recitativo

Handwritten musical score for a string instrument, featuring various dynamics, articulations, and performance instructions. The score is written on ten staves, with the first six staves containing musical notation and the last four staves being empty.

**Staff 1:** Musical notation with dynamics *f* and *ff*, and the instruction *p simile*. A boxed letter **H** is present.

**Staff 2:** Musical notation with dynamics *p* and *pp*. A boxed letter **H** is present.

**Staff 3:** Musical notation with dynamics *fff*, *p*, *f*, *pppp*, *pp*, *p*, *mf*, and *f*. The instruction *Tremolo* is written. A boxed letter **J** is present.

**Staff 4:** Musical notation with dynamics *ff*, *p*, *mf*, and *p*. The instruction *with deliberation* is written. A boxed letter **J** is present. The instruction *Allegro* is written at the end.

**Staff 5:** Musical notation with dynamics *ff* and *fff*. The instruction *poco a poco cresc. f* is written.

**Staff 6:** Musical notation with dynamics *ff*. A boxed letter **C** is present.

**Staff 7:** Musical notation with dynamics *f*, *cresc. ff*, *mf*, and *f broaden*. A boxed letter **E** is present.

**Staff 8:** Musical notation with dynamics *p* and *poco a poco cresc.*. A boxed letter **E** is present.

**Staff 9:** Musical notation with dynamics *fff*.

**Staff 10:** Empty staff.

**Staff 11:** Empty staff.

**Staff 12:** Empty staff.

# Viola

Andante Sostenuuto

I

*p* cresc. *f* decresc. *p* poco a poco cresc.  
*e Rit* *f* *pp* cresc.  
*p* cresc. *f* broaden cresc. with deliberation *Rit*  
*f* with strength un poco più Allegro *p* *Rit. e*  
*cresc.* *ff* *pp* cresc. *p* decresc. *pp* cresc.  
*e Rit. p p p* *f* decresc. *p* *mf* *ff* *mf*  
*decresc. p* *mf* *mp* broaden *e cresc. ff*  
*pp* *p* decresc. *pp* *fff* *pp*  
*cresc.* *p* cresc. *f* with deliberation  
*cresc.* *Rit.* *f* with strength  
*p* *Rit. e cresc.* *ff*

Moderato

II

*f* cresc. *Rit* *fff* *pp* cresc.

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Handwritten musical score for a string quartet, featuring various dynamics, articulations, and performance instructions. The score is divided into sections marked with letters B, C, D, E, and F.

**Section B:** *f* decresc. *Pizz.* *ARCO* *p* *f* *> p* *cresc.* *ppf* *ff*

**Section C:** *cresc.* *fff* *>* *pp* *cresc.* *Pizz.*

**Section D:** *fff* *>* *mf* *cresc.* *f* *>* *mf*

**Section E:** *cresc.* *Ritard* *poco a poco cresc. e rall.* *ff*

**Section F:** *p* *Atempo* *cresc.* *mf* *mf < f* *cresc.*

**Section G:** *decresc.* *mf* *p* *cresc.* *fff* *p* *>* *pp* *<* *f*

**Section H:** *decresc.* *p* *Rall. e decresc.* *ppp*

**Section I:** *mf* *cresc.* *f* *decresc.* *mf* *poco a poco cresc.*

**Section J:** *ff* *f* *decresc.* *Consordino*

**Section K:** *mf* *p* *cresc.* *ff* *pp simile*

**Section L:** *Recitativo*

**Section M:** *Senza Sordino*

**Section N:** *f* *<* *ff* *pp simile*

Handwritten musical score for a string instrument, featuring various dynamics, articulations, and performance instructions.

**Section G: Recitativo**

Measures 1-10: *Pizz.*, *ARCO*, *p*, *pp*, *fff*, *ARCO*, *p < f*, *pppp*, *pp*, *p*, *mf*, *f*, *fff*.

Measures 11-15: *mf*, *f*, *ff-p*, *poco a poco cresc.*, *p poco a poco cresc.*, *f*.

**Section A: ff**

**Section B: ff**

**Section C: ff**

**Section D: ff**

**Section E: f**, *cresc.*, *ff*, *>*, *mf*, *f*, *broaden*.

**Section F: p**, *poco a poco cresc.*, *fff*.

Additional markings include *Andante con moto e espressivo*, *ARCO*, *Pizz.*, and various dynamic markings (*p*, *pp*, *mf*, *f*, *ff*, *fff*).



# Violoncello

Andante Sostenuto

I

*p cresc. f decresc. p poco a poco cresc. e rit.*

*f > pp cresc. p cresc.*

*f cresc. with deliberation rit. f with strength un poco più allegro*

*p rit e cresc. ff pp cresc.*

*f decresc. pp cresc. e rit. fff > p*

*f decresc. p fff mf*

*decresc. p mf > mp broaden e cresc. ff*

*pp f decresc. pp fff > pp cresc.*

*p cresc. f with deliberation cresc.*

*rit. f with strength p*

*ritard e cresc. ff*

Moderato

II

*f cresc. rit. fff pp cresc. f decresc.*

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Handwritten musical score for a single melodic line, likely for a piano or violin. The score is written on 12 staves, each with a 9/8 time signature. The key signature has one sharp (F#).

**Staff 1:** *f* decresc. *p* [E]

**Staff 2:** *f* *p* *cresc.* *p* *f* *ff* [C] *Pizz.*

**Staff 3:** *arco* *cresc.* *fff* *pp* *cresc.* [D]

**Staff 4:** *fff* *mf* *cresc.* *f* *mf*

**Staff 5:** *cresc.* *Ritard* *poco a poco cresc. e rall.*

**Staff 6:** *ff* *p* *al tempo* *cresc.*

**Staff 7:** *mf* *f* *cresc.* *decresc.*

**Staff 8:** *mp* *cresc.* *fff* *p* *pp*

**Staff 9:** *f* *decresc.* *p* *rall. e decresc.* *ppp*

**Staff 10:** *mf* *cresc.* *f* *decresc.* *mf* *poco a poco cresc.*

**Staff 11:** *ff* *f* *decresc.*

**Staff 12:** *mf* *p* *cresc.* *ff* [B] 10 [C] *Con sordino* *pp simile*



Recitativo

pp simile

f < ff

Senza Sordino

10

pp Recitativo

Pizz.

ARCO

p

pp

Tram. 10

fff

p < f

pppp

pp

p

mf

f

ff

p

mf → ff, p  
poco a poco  
cresce.

A poco a poco cresc. f

ff

IV

fff

Andante con moto E ESPRESSIVO

p

cresc.

ff

Pizz

ARCO

pp

cresc. mf

ff

pp poco a poco cresc. e rall.

ff

p

cresc.

mf cresc.

f

Ritard

p

cresc. with deliberation

Ritard

f

un poco più Allegro  
with conviction

poco a poco decrease.

p

*p* RALL. E cresc. *ff* *ff* *f* cresc. *ff* > *mf* *f* broaden

*p* poco A poco cresc. *fff*



# BASS

Andante Sostenuto

**I**

**[A]** *p* *cresc.* *f* *decrease.* *p* poco a poco *cresc.* e *rit.* *f* *pp*

*cresc.* *p* *cresc.* *f* *cresc. with deliberation* *rit*

**[B]** *p* *rit. e cresc.* *ff* *pp*

*cresc.* *p* *decrease.* *pp* *cresc. e rit.* *fff* *p*

*f* *decrease.* *p* *ff*

*mf* *decrease.* *p* *mf* *mf* *broaden e cresc.* *ff*

**[D]** *pp* *decrease.* *pp* *fff* *pp*

*cresc.* *p* *cresc.* *with deliberation* *cresc.* *rit.*

**[E]**

*p* *rit. e cresc.* *ff*

Moderato

**II**

**[A]** *f* *cresc. rit.* *fff* *pp* *cresc.*

*f* *decrease.* *p*

**[B]**

**[C]** *Pizz.* *ff*

*f* *p* *cresc.* *p* *f* *ff*

230635

*Pizz.* *ARCO*

*Cresc.* *fff* *pp* *Cresc.*

*fff* *mf* *Cresc.* *f*

*fff* *Cresc.* *Cresc.*

*Ritard* *poco a poco cresc. e rall.* *ff*

*p* *Cresc.* *A tempo* *mf* *f* *Cresc.*

*decresc.* *mp* *Cresc.* *fff*

*p* *pp* *f* *decresc.*

*p* *rall. e decresc.* *ppp*

**Allegro - Recitativo** **III**

*mf* *Cresc.* *f* *decresc. mf* *poco a poco cresc.*

*ff* *f* *decresc.* *mf*

**B** **19** **D** *Recitativo*

*p* *Cresc.* *ff* *pp simile*

*f* *ff*



**E** 19 **F** **G** Recitativo

*pp* *Pizz.* *ARCO* *p* *pp* *Tremolo*

*fff* *p < f* *pppp* *pp* *p* *mf*

*with deliberation*

*f* *ff* *p < ff, p* *poco a poco cresc.* *p poco a poco cresc.*

*f* *fff*

**A** *ff* *fff* **B** **IV**

*Andante con moto e espressivo*

**C** *p cresc.* *mf* *cresc.* *f Ritard* *p cresc.* *with deliberation*

**D** *Ritard* *f* *un poco piu allegro with conviction.* *poco a poco decresc.* *p*

**E** *RALL. e cresc.* *ff* *f* *cresc. ff > mf* *f broaden*

*p poco a poco cresc.* *fff*

1958/1959

Pt. 2



WOMAN'S COLLEGE  
OF THE UNIVERSITY OF NORTH CAROLINA  
GREENSBORO, NORTH CAROLINA

HONORS PAPERS

1958/1959

Part 2

Greensboro, North Carolina

1959

230633

CONTENTS

Department of Music

- Death of Cuchulain . . . . . Jo Ann Curlee  
(Score and parts will be found in QCQ H77 1958/59)
- A study in seventeenth century orchestration . Martha Jane Gilreath  
(pp. 153-171 are in rear cover pocket)



DEATH OF CUCHULAIN

by

Jo Ann Curlee

Submitted as an Honors Paper  
in the  
School of Music

Woman's College of the University of North Carolina  
Greensboro  
1959

Greensboro, N.C.  
May 23, 1959

Honors Work Committee  
Woman's College of the University of North Carolina  
Greensboro, N.C.

To the Committee:

The examining committee for Miss Jo Ann Curlee's Honors Work project, a musical composition in the form of a narrative poem for soloists, women's chorus and string orchestra based on a text by William Butler Yeats and entitled "Death of Cuchulain", has examined the project and its author and hereby recommend acceptance of the work by the Honors Work Committee.

*Carl J. Alexius*  
Carl J. Alexius, advisor

*Robert B. Morris*  
Robert B. Morris

*Hans Karl Piltz*  
Hans-Karl Piltz

*Philip Couch*  
Philip Couch



"Death of Cuchulain" is a four-movement narrative poem for soprano and mezzo-soprano soloists, four-part women's chorus, and chamber orchestra. It is based on a poem of the same name by William Butler Yeats.

The composition is divided into four movements because the text itself has four distinct sections. Section one deals with the mother, Emer, and her discovery of her husband, Cuchulain's, infidelity. The second section has to do with Emer and her son, Forgail, and the mission on which she sends him. In section three Forgail meets his father, and the cycle is complete. The father's unfaithfulness is punished by the awful deed which he commits--the murder of his son. Section four deals with the father Cuchulain and his tormented death.

The first movement, entitled "Andante Sostenuto", is in three parts or ternary form. The "a" sections are comprised of an original contemporary chorale and a soprano solo, while the "b" (middle) section is an instrumental fugue with entrances at the ninth.

Part two--Moderato--is for two soprano soloists. This whole movement, written in the phrygian mode, is based on a basso ostinato (or reoccurring bass) figure, seven notes in length. This movement is through composed. (It follows the meaning and form of the text rather than that of a musical form.)

Allegro-Recitativo, the third movement, is for chorus and soprano solo. The predominating motifs here are those of fast-moving eighth and sixteenth notes. The original theme first appears in the instrumental introduction and is then repeated by

the chorus. The movement marking refers to the allegro sections which are interspersed with recitatives. This section, which is the climatic point of the composition, contains pizzicato, tremolo, and sung declamation.

Movement four-Andante con moto e espressivo-is the culminating movement of the composition. The first choral entry contains a suggestion of bi-tonal writing. This is followed by an unmeasured chant which is, after the initial statement, in juxtaposition to the first theme. The chant is used in inversion, augmentation (doubling the note value), and diminution (halving the note value). The final theme of the section is a restatement of the original chorale in conjunction with the chant.



Death of Cuchulain  
by  
William Butler Yeats

PART I

A man came slowly from the setting sun  
To his daughter Emer in her dun  
And found her dyeing cloth with subtle care  
And said,  
I am Aleen the swineherd whom you bid go dwell upon  
the seaciffs, but now my years of watching are no more.  
Then Emer cast the web upon the floor,  
Stretched out her arms, parted her lips with a loud cry.  
Looking on her, Aleen the swineherd said  
No god nor man is so great as Cuchulain.  
Aleen the swineherd wept and thus he spoke,  
"With him is one sweet-throated like a bird  
and lovelier than the moon upon the sea."  
Who bade you tell these things, and then  
she cried to those about to beat him and drive him  
from the door, and thus it was.

PART II

And when her son was driving the cattle,  
she came with swift feet and called out,  
Oh Finmole my son, it is not meet  
that you stay idling here with flocks and herds.  
I have long waited for those words, Mother,  
but wherefore now, Mother?  
There is a man to die.  
You have the heaviest arm under the sky.  
My father dwells among the seaworn bands  
And breaks the ridge of battle with his hands.  
Nay, son, you are more than Cuchulain.  
He is the mightiest man in ship or dun.  
Nay, he is old and sad with many wars,  
and weary of the crash of battle cars.  
I only ask which way my journey lies,  
For God who made you bitter made you wise.  
The Red Branch king keeps banquet where the  
Sun falls into the western deep.  
Go there and dwell on the green forest rim,  
But, tell alone your name and home to him  
whose blade compels and has a like vow from their dun.

PART III

Between the lavish shelter of wood and graytide,  
The Red Branch multitude feasted and with them Cuchulain dwelt.  
Cuchulain spake:  
"A young man strays along the woody ways.  
I often hear him singing to and fro; I often hear the  
sweet sound of his bow. Seek out what man he is."  
One went and came. "He bade me let all know he gives his  
name at swordpoint and bade me bring one  
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After short fighting in the shade he spake to the young man.

"Is there no maid who loves you, to wrap you 'round,  
 Or do you long for the dim sleepy fround that  
 You come here to meet this ancient sword.  
 The dooms of men are in God's hidden hoard.  
 Your head seemed awhile like a woman's head  
 that I loved once.  
 Again the fighting sped, but now in Cuchulain  
 Woke the war wage, and through the other's shield  
 His long blade broke and pierced him.  
 Speak before your breath is done.  
 I am Finmole, mighty Cuchulain's son.  
 Oh, Finmole my son, I put you from your pain.  
 I can no more.

## PART IV

Then Conchubar, the subtlest of all men,  
 Ranking his Druids 'round him ten by ten,  
 Spoke thus:  
 "Ah-Cuchulain will dwell there for three days more  
 In dreadful quietude, and then arise and slay us.  
 Go cast on him delusions that he might fight the  
 waves of the sea."  
 And ten by ten under a quicken tree, the Druids chaunted,  
 Holding in their hands tall wands of alder and  
 white quicken wands.  
 In three days' time Cuchulain stood up and came to war  
 With waves for four days.  
 And waves flowed 'round about him and he died.



# **CORRECTION**



***PRECEDING IMAGE HAS BEEN  
REFILMED  
TO ASSURE LEGIBILITY OR TO  
CORRECT A POSSIBLE ERROR***

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Greensboro  
1959

230633

## DEATH OF CUGHULAIN

Honors Work Sheet  
Woman's College of the University of North Carolina  
Greensboro, N.C.

To the Committee:

The following work, being the result of the author's  
Honors Work project, a musical composition for voice  
of a narrative poem for voice, piano, and  
string orchestra. Jo Ann Curlee  
Texts and artist: "Death of Cughulain" by Seamus  
The project and its author have been accepted for  
acceptance of the work by the School of Music.

Submitted as an Honors Paper  
in the  
School of Music

Woman's College of the University of North Carolina  
Greensboro  
1959



Greensboro, N.C.  
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There is a man to die.  
You have the heaviest arm under the sky.  
My father dwells among the seaworn bands  
And breaks the ridge of battle with his hands.  
Nay, son, you are more than Cuchulain.  
He is the mightiest man in ship or dun.  
Nay, he is old and sad with many wars,  
and weary of the crash of battle cars.  
I only ask which way my journey lies,  
For God who made you bitter made you wise.  
The Red Branch king keeps banquet where the  
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The Woman's College  
University of North Carolina  
Greensboro

SCHOOL OF MUSIC

1959 FESTIVAL OF THE ARTS

Program of Student Compositions

REVIEW BY WALLINGFORD RIEGGER

Recital Hall, Music Building

Saturday, March 14, 1959, 10:00 A. M.

---

Program

WOMAN'S COLLEGE

SONATA FOR PIANO ..... Joyce Boone  
Allegro

Joyce Boone, *piano*

THREE SONGS FOR SOPRANO ..... Joyce Boone

At Even (Frederick Manning)

Song (Helen Dudley)

What Am I, Life? (John Masefield)

Jo Anne Weber, *soprano*

Joyce Boone, *accompanist*

GIRL'S SONG (W. B. Yeats) ..... Jo Ann Curlee

Jo Ann Curlee, *soprano*

Eleanor Early, *accompanist*

RAIN, A POEM FOR A CAPPELLA CHOIR

(Catherine Henson) ..... Carolyn Heafner

Conducted by Carolyn Heafner

DEATH OF CUCHULAIN, A NARRATIVE POEM FOR

CHORUS AND STRINGS (W. B. Yeats) ... Jo Ann Curlee

Andante Sostenuto

Conducted by Jo Ann Curlee

RICHMOND PROFESSIONAL INSTITUTE

TRIO FOR WOODWINDS ..... Anthony Arrighi, Jr.

Andante

Allegro moderato

Andante

Sue Gettys, *oboe*

Martha Jane Gilreath, *bassoon*

Brenda Aaronson, *clarinet*

GREENSBORO COLLEGE

SEVEN TIMES HAVE I DESPISED MY SOUL

(Kahlil Gibran) ..... Faye Ausley

Pat Goodwin, *contralto*

Carol Meyers, *accompanist*

A SEEKER OF SILENCES (David Davis) .. Catherine Ware

Nora Jean Kinsey, *contralto*

Pat Goodwin, *accompanist*

PRELUDE FOR PIANO ..... Faye Ausley

Charlotte Mixon, *piano*

UNIVERSITY OF NORTH CAROLINA

SOUNDPIECE FOR TRUMPET AND TWO PIANOS .. Eddie Bass

Eddie Bass, *trumpet*

Benjy Haywood, Thomas Hill, *pianos*

Review of the Compositions by Wallingford Riegger

---

Chorus: Fay Batts, Bonnie Bean, Lee Bellaver, Rachel Brett, Jo Ann Curlee,\* Eleanor Early, Bettye Cates George, Anne Harrelson, Carolyn Heafner,\* Jean Penland, Shelby Rogers, Janet Stauffer, Elizabeth Sugg, Carolyn Todd, Jo Anne Weber, Reida Wilson, Frankie Wolfe.

String Ensemble: Mary Charles Earnhardt, violin; Linda Ely, violin; Sadye Anne Boyd, viola; Martha Jane Gilreath, violoncello, Ann Miller, double bass.

\*Soloist